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Rules for cataloging non-print media are presented. The publication is devoted exclusively to cataloging standards since coding of many non-print media is included in the Library of Congress MARC system. All elements which should appear on the cataloging card are identified; the elements of the description are described with the MARC format in mind. Full descriptive cataloging on sample cards for specific media is presented as a guide to the implementation of the rules. The specific media covered are: art print, audiotape, chart, machine-readable data file, diorama, filmstrip, flash card, game, globe, kit, map, microform, mock-up, model, motion picture, phonodisc, picture, slide, specimen, study print, transparency, videorecord, and videotape. (JY)

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Standards for Cataloging Nonprint Materials

Third Edition

Association for
Educational
Communications and
Technology

ED 063779

STANDARDS FOR CATALOGING NONPRINT MATERIALS

Third Edition

The Information Science Committee of AECT:
William J. Quinly, Chairman,
Katharine Clugston,
Alma Tillin,
Ford Lemler, and
Robert E. Hayes

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FOREWORD

AECT recognizes its obligation to the education and information service community by developing and publishing standards which set a mark for educational improvement.

One way of meeting this obligation has been in the area of cataloging nonprint materials. AECT's first standards were published in 1968. In 1971 there was a major revision of the previous standards. This third edition follows the previous revision, but incorporates some newer media such as videorecordings. It further clarifies and amplifies the previous standards, offering more examples to serve as guides. AECT strongly feels that this publication can serve as a benchmark in cataloging nonprint materials.

In these times, the word "committee" is sometimes synonymous with inaction. This is patently *not* the case with AECT's Information Science Committee formerly called the Cataloging Committee. The work of this committee under the chairmanship of Bill Quinly should serve as a singular example of how talented and dedicated people can work together to accomplish their goal. Assisted by other specialists, the members of this committee gave their time and efforts to improve what was already considered by many a landmark publication.

My thanks and the thanks of AECT are but a small measure of our deep gratitude. It is only through the efforts of such people that an association can succeed.

—Howard Hitchens Jr.
Executive Director
February 1972

PREFACE TO THE THIRD EDITION

The first effort by a national organization to develop coding as well as cataloging rules for nonprint materials acceptable to both librarians and media specialists was launched in 1966 by Dr. Anna L. Hyer, executive secretary of the Department of Audiovisual Instruction (now AECT). Two of the task forces which she organized published their reports in 1968 as *Standards for Cataloging, Coding and Scheduling Educational Media*.

After the publication of this document other organizations became actively concerned with the problem, and liaison was established with the appropriate committees of the American and Canadian Library Associations, the Board of the Educational Media Producers Council, the Systems and Standards for the Bibliographic Control of Media Institute, and the Library of Congress. Following several years of discussions, the AECT Committee in the spring of 1971 published its revised edition, *Standards for Cataloging Nonprint Materials*.

This publication was devoted exclusively to cataloging standards, since the coding of many nonprint materials had been included in the Library of Congress MARC system. (See *Films: A MARC Format*, Library of Congress, 1970.)

Members of the committee were: Alma M. Tillin, Technical Services Librarian, Berkeley (California) Unified School District; Katharine W. Clugston, Head, Audiovisual Section, Descriptive Cataloging Division, Library of Congress; Ford Lemler, Director, Audio-Visual Education Center, University of Michigan; Robert E. Hayes, Director, Product Development, Scott Education Division and representative of the Educational Media Producers Council; and William J. Quinly, Director, Media Center, Florida State University, chairman.

Since publication of the first revision, communication was established with members of the Media Cataloging Rules Committee of The Library Association (British), whose contributions to the international discussion deserve particular note.

When it became obvious that the first revision would be sold out in less than six months, it was decided to make a second revision incorporating additional sample cards and some refinements developed in discussions with the participating groups, as well as to provide guidance in the cataloging of some of the newer products of a rapidly developing technology.

The second revision has been accomplished by the Committee, with the encouragement and support of AECT and suggestions from Virginia Taylor of the Houston Independent School District and David G. Remington of Bro-Dart Industries.

This volume concerns itself solely with the cataloging of nonprint materials. Those desiring guidance in the establishment of media centers and their operation should consult *Developing Multi-Media Libraries* by Warren B. Hicks and Alma M. Tillin.

No set of cataloging rules will ever be complete as long as there are innovations in technology and new materials available in various formats. Since the real test of cataloging standards is in their application in a wide variety of situations, comments from those using this manual are solicited.

INTRODUCTION

Approved cataloging principles, as stated in the *Anglo-American Cataloging Rules*, prepared by the American Library Association, the Library of Congress, the Library Association, and the Canadian Library Association should be used as a guide in the cataloging of audiovisual materials insofar as they are applicable to the local situation.

Elaboration of these rules and suggestions for variations to suit the needs of catalogers in media centers are brought out in this handbook. These rules should be regarded as provisional, especially regarding newer types of media, until procedures have been tested and cataloging rules have been agreed upon by groups concerned with the utilization of the various media.

Section I—Cataloging Rules—covers all elements which should appear on the catalog card. The elements of the description have been identified with the MARC format in mind.¹ In Section II, full descriptive cataloging appears on the sample cards for specific media. **Libraries not requiring extensive information and description should use only those cataloging elements and descriptive details needed for their particular clientele. On the other hand, additional details may be added to meet the needs of specialized collections.**

The rules are not designed to cover manuscripts or music, which are cataloged according to *Anglo-American Cataloging Rules*, nor ephemeral material, such as newspaper clippings, pictures, and illustrative materials of various sorts which are of temporary value and do not merit full cataloging. Such materials are usually arranged according to their general subject content and stored in folders or vertical files. The subject arrangement of such a file may be determined by local needs rather than by published subject lists.

¹U.S. LIBRARY OF CONGRESS. MARC DEVELOPMENT OFFICE. *Films: A MARC Format; Specifications for Magnetic Tapes Containing Catalog Records for Motion Pictures, Filmstrips and Other Pictorial Media Intended for Projection*, 1970, Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, 65¢

SECTION I – CATALOGING RULES

1. Entry

The entry for all audiovisual materials will be by title. According to widely-accepted cataloging principles, printed materials are generally entered under author or, lacking a specific author, under title. The extent and nature of the collaborative authorship of most audiovisual materials, however, makes author entry inappropriate. Entry under title is therefore recommended for all audiovisual materials.

If an audiovisual work is an exact reproduction of another work — e.g., a filmstrip reproduction of a picture book, a slide or transparency reproduction of a work of art, a microfilm edition of a book — it may be entered in the same manner as the original work.

2. Arrangement of Catalog Elements

In preparing catalog entries for the general user, the following sequence of the elements of catalog data is suggested. Not all elements will be applicable in every instance. **Exceptions or additions to this list will occasionally be necessary, and some catalogs may require the inclusion of variable information such as rental rates, purchase price, inventory number, etc.**

- A. Title
- B. Medium
- C. Edition
- D. Producer-Sponsor-Releasing agent
- E. Date of release
- F. Physical description
- G. Series
- H. Educational level and/or Special audience
- I. Notes (including summary and contents)
- J. Tracings
- K. Classification numbers

Arrangement of elements on the card:

Title; subtitle (Medium designation) Edition.	
Producer-Sponsor-Releasing agent, date.	
Physical description. (Series)	
Educational level.	
Note	
Note	
Content description.	
.	
.	
Tracings	
LC Classification Number	Dewey Number

In printed catalogs limited to a specified medium, elements in the description which are common to all entries in the catalog may be eliminated; e.g., in a catalog listing 16mm sound films, the entry would omit medium designation, size, and sound.

3. Style

In cataloging audiovisual materials, follow the rules for abbreviations, capitalization, punctuation, and the use of numerals as prescribed in *Anglo-American Cataloging Rules*.

Color coding on the catalog cards for material identification is not recommended.

4. Title

The title selected for the catalog entry will be that which appears on the material itself. If there is more than one title on the material, preference is given to the title closest to the content.

If the material does not provide adequate information regarding the title, the title may be taken from any accompanying data, such as teacher's guide, lecture notes, etc.

If no title appears in the above sources, the title may be taken from whatever available reference source is considered the most reliable, including the container.

If no title appears on the work, and no authoritative title is found in reference sources, a title is supplied in brackets by the cataloger.

[Human heart] (Transparency)

The title should be transcribed exactly as it appears as to wording and spelling, but not necessarily as to punctuation and capitalization, which must be consistent with the *Anglo-American Cataloging Rules*.

If the name of the author (artist, composer, etc.) of an original work appears on the reproduction in conjunction with the title, that name is incorporated in the transcription of the title.

Marchesa Balbi [by] Van Dyck (Art print)

A. *Subtitles*. The main title is frequently supplemented by an explanatory subtitle. This subtitle should be included in the catalog entry, if it is sufficiently brief, immediately after the main title. It may be incorporated in the content description or omitted if it is not essential to the meaning of the main title or is of such a length that its placement after the main title would move the medium designation so far down on the catalog card that it would not be readily apparent.

The Pleasure is mutual: how to conduct effective picture book programs
(Motion picture)
Subtitle retained after main title.

Plows, cultivators, planters, seeders, grain harvesters, and threshing machines—the history and development of agricultural implements and machinery from 1850 to the early part of the twentieth century (Filmstrip)
Subtitle should be dropped and included in the summary.

B. *Variations in Title*. Variations in title, or titles which at times may be used in announcements, brochures, advertisements, or producers' catalogs are cited in a note if the work may be known under these titles, and added entries may be made.

C. *Change of Title*. When the title of a work is changed with or without change in content, this fact is mentioned in a note and an added entry made for the earlier title.

5. Medium

The type of medium being cataloged should be designated in singular form and enclosed within parentheses immediately after the title.

Economic policy today (Audiotape)
Atomic reactor (Transparency)
Wheat country (Motion picture)

Since the medium is clearly stated, **symbols for material designations, which are primarily location devices, are not necessary**. If symbols for the medium are needed as a guide for shelving, they should be placed in the upper left corner of the card above the classification number.

Types of media and their symbols, *if used*, should be designated as follows:

PA	Art print
RT	Audiotape (includes reel-to-reel, cassette and cartridge tapes)
PC	Chart
DF	Data file (Machine-readable)
DD	Diorama
FS	Filmstrip (includes sound filmstrips and filmstrips)
PS	Flash card
KL	Game

DM Globe
 PC Map (includes relief maps)
 PM Microform: Microcard (includes opaque microprints)
 FM Microform: Microfilm (includes microfiches, aperture cards, and ultramicrofiches, etc.)
 DM Mock-up
 DM Model
 MP Motion picture (includes reel-to-reel, loop and cartridge films, etc.)
 RD Phonodisc
 PP Picture (includes photographs, postcards, posters, etc.)
 KT Kit (includes programmed learning material)
 TS Slide (includes microscope and stereoscope slides)
 DS Specimen (includes realia)
 PS Study print
 TR Transparency
 MV Videorecord (includes videorecording on film, videodiscs, etc.)
 MV Videotape

6. Edition

When a work is revised in the same medium, the new release is referred to as a new edition. If there is no change in the title, a simple statement—e.g., 2d ed. or Rev. ed., according to the wording on the work itself—may be inserted after the medium designation. Detailed information regarding changes in title and the relationship of the various editions are explained in the notes. Added entries are generally made for the titles of earlier editions.

7. Producer-Sponsor-Releasing Agent

A. *Producer*. A producer is defined as the organization or individual responsible for determining both the content and form of the material, or for executing the wishes of the sponsor, if any.

B. *Sponsor*. A sponsor is defined as the organization other than the producer which finances the production of the material. Sponsorship often involves the promotion, either directly or indirectly, of a product or point of view.

C. *Releasing Agent*. The name of the releasing agent, if other than the producer, should be designated. A releasing agent is defined as the organization which has exclusive national distribution rights for the materials. Any sales organization which does not meet this definition should be considered as a regional or nonexclusive purchase source and should not be included.

D. *Form*. The names of the producer, sponsor, and releasing agent should be given in the production statement, but the inclusion of place is considered unnecessary. The names of the companies are given in sufficiently full form to be readily identified. Standard abbreviations (Corp., Dept., etc.) are used.

British Broadcasting Corp.

Terms of incorporation (inc., ltd., etc.) and their equivalents in foreign languages may be omitted if not necessary for identification.

for International Film Bureau, Incorporated
use International Film Bureau

Some libraries may elect to use a distinctively shortened name for a company, or the several parts of a company.

for McGraw-Hill Book Company, McGraw-Hill, inc., and McGraw-Hill Text Films use McGraw-Hill

In all cases, the form used in the added entry will be the form established under the rules defined in *Anglo-American Cataloging Rules*, Chapter 3.

8. Date of Release

The year of release should be designated for all items cataloged. The date appearing in the copyright notice may be used as the date of release. In citing a copyright date, the letter which appears in the copyright symbol—P for recordings, C for other materials—is omitted. If the date of production is significantly different from the date of release, the date of production is also given.

McGraw-Hill, 1952; made 1949.

If the date of release cannot be established, the probable date should be shown in brackets.

[1968?]	Probable date
[ca. 1915]	Approximate date
[196-]	Decade certain
[196-?]	Decade uncertain
[1966 or 7]	One of two years certain

9. Physical Description

Physical description should include the number and type of items, length, color, size (height x width x depth for three-dimensional works), playback speed, audio accompaniment, and other characteristics, depending on the type of material. (See chart in Appendix.) The use of metric measurements is preferred except in the designation of the width of tape, the diameter of reels and discs, and the dimensions of slides. The description should be sufficiently complete to identify the work, distinguish it from other versions of the same work, and guide the user in the selection of any equipment which may be necessary.

10. Series and Subseries

A series is a group of separate works, numbered or unnumbered, which are related to each other by content and by the fact that each bears a collective title. Works in a series are normally produced under the direction or sponsorship of one organization.

The series title and the sequence of the item within the series, if numbered, is given following the physical description in the form in which it appears on the work itself. If slight variations in a series title

are found, the most commonly used title is selected and used in all series tracings.

If a major series includes a subseries, both the major series title and subseries titles will be given, and an added entry made for each. A second series should be cited as specified in the Anglo-American rules.

11. Educational Level and/or Special Audience

The intended educational level may be indicated following the series notation. The following terms, where appropriate, are used, and may be abbreviated.

<i>For the levels -</i>	<i>Use the term -</i>	<i>May be abbreviated to</i>
Pre-school	Pre-school	K
Grades K-3	Primary	P
Grades 4-6	Intermediate	I
Grades 7-8	Junior high	J
Grades 9-12	Senior high	S
College and adult	Adult	A

Any restrictions on the use or suitability of the work to a limited audience is specified in a note—e.g., for professional psychologists, for medical students only. If the work fits a variety of situations, or if the educational level is obvious in the description of the content, the statement regarding the educational level may be omitted.

12. Notes

The purpose of the notes is to provide supplementary information regarding the work. Various considerations affect the order of notes making an invariable order undesirable. Notes may be combined or grouped together to create a clear, logical entry. The following type are generally useful, and should be given when applicable.

A-1. *Extension of Physical Description.* When special equipment is required, or when further specifications are needed to describe the size or physical properties of a work, this information is noted.

35 additional stand-up illustrations and background scenery, with plastic stands.

For use with TMI-Grolier Min/Max II teaching machine.

Use Register-well mask for projection.

A-2. *Accompanying Material.* Materials accompanying the work, designed to assist in its presentation or understanding, are described in a note.

Program notes on slipcase.

With lecture notes and teacher's guide.

With taped sound on slide.

B. *Title Variations.* Original titles, if known, and titles under which a work has previously been released are noted.

Previously released under the title *Children of Captain Grant*.

Released in England under the title *Lord of plenty*.

If a work is popularly known under a shortened or variant title, this title is noted and an added entry is made.

Known also as The blue boy.

C. *Other Versions*. Each version of a work in the same or a different medium is cataloged separately. Notes regarding the existence of other versions are given, if known.

Other language versions issued: French, Italian, Spanish.

Reproduction of a painting by Pablo Picasso.

Also issued with boys' and girls' voices.

Also issued as loop film in cartridge.

Also issued in color, 35 mm.

Also issued as part of a sound filmstrip set with audiotape or phonodisc.

D. *Source Material*. Material upon which a work is based or upon which it depends for its artistic content is cited in the notes.

Adapted from a short story by O. Henry.

Based on the Walt Disney motion picture of the same title.

E. *Credits*. Credits may be given for individuals who have contributed to the creation of the work, such as artists, composers, cartographers, actors, commentators, collaborators, authors, content authorities, directors, editors, lecturers, musicians, photographers, and producers. Noted organizations which have made a contribution may also be acknowledged.

Inclusion of credits is optional. If given, they are generally cited in the order in which they appear on the work. The caption "Credits" may be omitted.

F. *Summary*. A brief, accurate, and objective statement concerning the subject content of the work is desirable in order to guide the potential user in selection. The caption "Summary" may be omitted.

The content should be summarized in 50 words or less. Avoid repeating the title and subtitle or information adequately expressed by them. Omit adjectives, adverbs, and statements that are unnecessary for an understanding of the content; e.g., "This film shows . . .," ". . . tells the story of . . ." Do not use promotional or evaluative phrases such as "an exciting film," "an outstanding presentation." Words and phrases should be used when they will substitute adequately for sentences, and a succinct style is recommended. However, clarity should not be sacrificed for brevity.

The summary, together with the title and series title, should be sufficiently specific to guide in the assignment of subject headings.

References to techniques used in the production (time-lapse, slow motion, iconography, microphotography, animation, etc.) may be given when they are significant.

G. *Contents*. If a work consists of a number of parts, each of which has a distinctive title, these titles are given in a contents note. The caption "Contents" may be omitted.

13. Tracings: Subject Entries and Added Entries

To facilitate access to material, appropriate subject entries should be assigned. Added entries should also be made for those personal or corporate names—such as authors, composers, artists, etc.—under which a user might search, for original and variant titles, and for series titles. The inclusion of added entries for sponsor, producer, and releasing companies is optional. The tracings at the bottom of the card constitute a record of subject and added entries made. Personal and corporate names used in tracings should be established according to the *Anglo-American Cataloging Rules*.

Subject headings should be selected from approved subject heading lists such as *Subject Headings Used in Dictionary Catalogs of the Library of Congress*, *Sears List of Subject Headings*, and other special subject indexes such as *MeSH*, the list of subject descriptors used in *Index Medicus*.

For consistency and systematic organization, the subject headings cited in these sources should be carefully followed in the cataloging procedure. Assistance in the selection and use of subject headings may be obtained from the introductory chapters of these works. Considered departures from these headings may be necessary in developing indexes adapted to local needs and specialized collections. New and alternative terms, however, should be recorded carefully for future reference and use. Each library should use the same subject headings for both its print and nonprint materials.

Wherever applicable, added entries should be made in accordance with *Anglo-American Cataloging Rules* for personal names, corporations, associations, original and variant titles, and series titles.

14. Classification Numbers

For organization by subject content, use Library of Congress or Dewey Decimal Classification numbers (complete or abridged).

When standard media numbers are assigned for the various media, they should be recorded in the lower left hand corner of the card.

SECTION II—THE CATALOGING OF SPECIFIC MEDIA

The general principles for cataloging have been given in the preceding section. The application of these principles to each type of medium is illustrated in the following section.

The following examples are designed to show the content of the entry, not the typographical format. Space must be allowed for the insertion of the call number and headings.

ART PRINT

An art print is a printed reproduction of a work of art, generally issued without textual annotations.

The descriptive details needed to describe an art print will vary according to the local needs. Title main entry is recommended. The name of the artist of the work which is reproduced and the medium of the original work is given in a note, as well as the date of execution and the present location of the original, if known. An artist-title added entry is made. If a library wishes to keep the works of each artist together, art prints may be entered under the name of the artist.

A. *Title*. The title of an art print is taken from the face of the print, from the margin of the mount, or from the verso.

B. *Physical Description*. The physical description should include information regarding the number of prints if more than one, color, size (in centimeters), and the mounting.

Unusual characteristics regarding the frame or mount are described in a note.

When it is not necessary to differentiate between various types of pictures (art prints, posters, study prints, etc.) the medium designation for pictures (see Picture) may be used and rules for cataloging pictures may be followed.

Title as main entry:

The Sacrament of the Last Supper [by]
Salvador Dalí (Art print) Shorewood Reproductions
[196-?]

color. 58 x 71 cm. mounted.

Reproduction of the artist's painting in oil. 1955.
Original in the National Gallery of Art, Washington,
D.C.

1. Christian art and symbolism. I. Dalí, Salvador,
1904- The Sacrament of the Last Supper.

759.6

Artist as main entry:

Dalí, Salvador, 1904-

The Sacrament of the Last Supper (Art print)
Shorewood Reproductions [196-?]

color. 58 x 71 cm. mounted.

Reproduction of his painting in oil, 1955.
Original in the National Gallery of Art, Washington,
D.C.

1. Christian art and symbolism. I. Title.

759.6

Art print with recording:

Landscape painting (Art print) National Gallery
of Art, 1966.

10 prints. color. 28 x 35 cm. mounted.
and audiotape: 15 min., 7 1/2 ips. (Art series I on
the National Gallery of Art)

Also issued as set of slides.
With guide.

A study of landscapes as represented in paintings
by Constable, Corot, Cuyp, Duccio, Gainsborough,
Lorrain, Monet, Rembrandt, Turner, and Van Gogh.

1. Landscapes. I. U. S. National Gallery of Art.
II. Series.

758

AUDIOTAPE

(Includes reel-to-reel, cassette, and
cartridge tapes)

Audiotape is magnetic tape on which audio signals are recorded. The tapes are of various types and sizes and the number of tracks on the tape varies. The tapes are commonly wound on reels or packaged in cassettes.

An audiotape is entered under title. For musical works the name of the composer is given in a note and a composer-title added entry is made. For spoken works, the author of the text is given in a note and an author-title added entry is made. The *Anglo-American Cataloging Rules* for phonotapes and phonorecords should be consulted for guidance in recording information regarding performers and medium of performance.

In those libraries which prefer to keep the works of each composer or author together, audiotapes may be entered under the composer or author.

The producer's number should be recorded following the name of the producer.

A. *Title.* The title of an audiotape is taken from the label on the reel, the cassette, or the container rather than from the sound track which does not provide a visible title. The source of the title is given in a note.

Title from container.

If there is more than one work on a tape, each work is cataloged separately and the titles of other works are given in a note.

On tape with Little savages.

B. *Physical Description.* The description should be sufficient to guide the user in the use of playback equipment—the number of reels and their diameter in inches, or the number of cassettes or cartridges, the running time, and the speed in inches per second. The number of tracks and/or the number of sides, and the type of sound, if stereophonic, is also included.

When an audiotape provides the accompanying sound for a filmstrip, slideset, or other medium, the physical description of that medium is followed by a description of the tape and its synchronizing signal, if any. (See example under Filmstrip.)

C. *Notes.* The titles and the authors or composers of several works recorded on one tape may be given in a contents note, each followed by the playing time in minutes, if available. Added entries for the various works are optional.

Red badge of courage (Audiotape) Halvorson Associates,
Tutor-tape 55. [1970]

2 reels (5 in.) 6 hr. 1 7/8 ips. dual track.

Title from container.

Complete reading of the Civil War story written by
Stephen Crane.

1. U.S.--History--Civil War--Fiction. I. Crane,
Stephen, 1871-1900. The red badge of courage.

PZ3

813.4

Crane, Stephen, 1871-1900.

Red badge of courage (Audiotape) Halvorson Associates,
Tutor-tape 55. [1970]

2 reels (5 in.) 6 hr. 1 7/8 ips. dual track.

Title from container.

Complete reading of the story about the American
Civil War.

1. U. S.--History--Civil War--Fiction.
I. Title.

813.4

Keyboard immortal Josef Lhevinne plays again--in stereo
(Audiotape) Superscope, 2-A071-S, 1970.

1 cartridge. 3.75 ips. 8-track. (The Keyboard
immortal series, no. 8)

Stereophonic.

Recorded by the Welte reproducing piano from piano
rolls.

Program notes on cartridge.

Contents: Sonata no. 14 in C-sharp minor, op. 27,
no. 2, by Beethoven. 13 min.--Perpetuum mobile, from
Sonata in C major, op. 24, by Weber. 4 min.--Etude in
B minor, op. 25, no. 10, by Chopin. 3 min.--Nocturne in
B major, op. 9, no. 3, by Chopin. 7 min.--Etude caprice

Keyboard immortal Josef Lhevinne plays again--in stereo
(Audiotape) (Card 2)

in F minor, by Dohnanyi. 2 min.--Prelude in B-flat
major, op. 23, no. 2, by Rachmaninoff. 3 min.

1. Sonatas (Piano). 2. Piano music. I. Lhevinne,
Josef, 1874-1944. II. Superscope, inc. III. Series.

786.2

CHART

A chart is a sheet giving information by means of pictures, tables, or diagrams.

Charts are issued singly and in sets. They may be cataloged or treated as vertical file material.

A. *Title.* The title of a chart may appear almost anywhere on the face of the chart. If the titles vary, preference is given to the most conspicuous title or to the title in the lower margin.

B. *Physical Description.* The number of charts, if more than one, is specified, as well as information regarding color, size, and mounting. Peculiarities of the mount which might affect the use or storage of the chart are described.

Government in a free society (Chart) Rand McNally, 1968.

24 charts. color. 96 x 125 cm. mounted with metal rods on steel tripod. Junior-senior high.

Wall charts graphically present contemporary civics: role of government; powers of the President; problems of urban communities; aspects of international relations.

1. Civics. I. Rand McNally and Company.

320

DATA FILE (MACHINE-READABLE)

Machine-readable data files are stored on a variety of media including discs, drums, tapes, punch cards, etc.

A. *Title.* The title for a machine-readable data file may be taken from the label on the reel or container, from supplementary documentation, or from any other reliable source. If no suitable title is found, a descriptive title is supplied by the cataloger.

B. *Physical Description.* Since the types of machine-readable data files and their specifications are subject to rapid and frequent change, a formal physical description of the tape, disc, drum, etc., is usually not practical. Emphasis should be placed on the size and scope of the file, with explanatory notes regarding the purpose of the file, accompanying materials, the mode of data collection, etc.

Congressional roll call records (Machine-readable data file) Inter-university Consortium for Political Research, 1969.

700,000 card images.

Complete roll call records for members of the United States Congress from the First Congress through the 1st session of the 91st Congress obtained from the vote analysis collection of C. L. Lord (1st-75th), R. W. Kirkendall (74th-78th), and the staff of the Inter-university Consortium for Political Research (79th-91st).

1. U. S. Congress. 2. U. S.--Politics and government. I. Inter-university Consortium for Political Research.

JK1041

328.73

If a full description of a machine-readable data file is deemed necessary, the file should be described with sufficient fullness to guide the user. Frequently the characteristics of a disc or tape are given on the label. The description may include the number of reels or discs, the size, the number of tracks, the recording record format, the number of characters per record, the number of bits per inch, etc., as pertinent.

U.S. economic data tape, 2477 series (Computer record)
Brookings Institution, 1970.

1 reel (12 in.) 7 tracks. Blocked BCD's.
49 records per block. 90 characters per record.
800 bpi. Odd parity. Standard label.

With format.

Covers data relating to the period 1947-1965 from
various sources: survey of current business, Bureau
of Labor Statistics, Federal Reserve bulletin,
Securities and Exchange Commission.

1. U.S.--Economic conditions--1945. 2. Economics--
Statistics. I. Brookings Institution.

330.973

DIORAMA

A diorama is a three-dimensional representation of a scene.

A. *Title.* The title for a diorama is generally taken from the box in which it is stored. If no title has been affixed to the storage box by the producer, the title which appears on accompanying literature, if any, may be substituted. If no appropriate title is found, a title is supplied by the cataloger and enclosed in brackets.

B. *Physical Description.* A separate statement of physical description is unnecessary. The note describing the diorama should include the size of the assembled display or the size of the box in which it is stored, or both, and should indicate the background and the figures which are included. The degree of specificity will vary according to local needs.

A Trip to the zoo (Diorama) Washington Elementary
School, Berkeley, Calif., 1967.

Colored stand-up illustrations of animals and
background scenery, with plywood stands. Masonite
box with hinged lid, 30 x 25 x 13 cm. Twenty
additional figures permit rearrangement of scenes.
Produced by fourth-grade students.

1. Zoological gardens. I. Washington Elementary
School, Berkeley, Calif.

590.744

FILMSTRIP

(Includes sound filmstrips and filmstrips)

A filmstrip is a strip of film on which there is a succession of still pictures intended for projection one at a time. Captions may be printed on the frames, or the filmstrip may be accompanied by a printed script or by a sound recording, or both.

A filmstrip may be issued in many different formats: singly or on one roll with other titles; with or without captions; with sound on disc or tape, singly or combined with sound for other titles, in cassette or cartridge, with audible or inaudible signals. In order to ensure maximum use, each filmstrip which can be used independently should be cataloged and shelved separately.

A filmstrip is a short filmstrip in rigid format, usually without sound accompaniment.

A. *Title.* A filmstrip is generally entered under its individual title as it appears on the title frame of the filmstrip. Selection of the appropriate title for filmstrips issued in sets may create a problem since both the set title and the individual title appear on the filmstrip. If the set will be identified by a set title, or if the set title is distinctive and one or more of the individual titles in the set are meaningless without the set title, entry should be made under the set title.

Individual title: Introduction
Individual title: History
Set title: India
Entry: India: Introduction (Filmstrip)
Entry: India: History (Filmstrip)

If the individual titles are distinctive, entry may be made under the individual titles, and the set title is then treated as a series title.

Individual title: Little Red Riding Hood
Set title: Stories for primary grades
Entry: Little Red Riding Hood (Filmstrip)
Series note: (Stories for primary grades)

B. *Physical Description.* The number of frames, color statement, and width in millimeters is given. If more than one filmstrip is included in the entry, the number of filmstrips is noted in the physical description statement and the number of frames of each filmstrip is given after its title in the contents note. For filmstrips accompanied by sound, include a description of the sound medium. (See Audiotape and/or Phonodisc.)

Julius Caesar by William Shakespeare (Filmstrip)
Educational Audio Visual, 1964.

38 fr. color. 35 mm.

With teacher's guide and description of frames.

Credits: Photographs, Dick Land.

Summary: Pictures the highlights of the play
Julius Caesar using photographs of an actual
production.

- I. Shakespeare, William, 1564-1616. Julius Caesar.
- II. Educational Audio Visual, inc.

822.3

Ancient Greek coins (Filmstrip) Budek Films and
Slides, 1969.

40 fr. color. 35 mm.

Also issued in double fr.

With script.

Credits: Author, Leslie Delaney.

Summary: Uses ancient coins of Greece to describe
the real and mythological history of the country;
explains how a coin can be dated and assigned to a
particular city.

- 1. Coins, Greek. 2. Greece--History.
- I. Budek Films and Slides of California.

737.4938

The Last free bird (Filmstrip) Weston Woods Studios, 1971.
25 fr. color. 35 mm. and phonodisc: 7 in., 33 1/3 rpm., 4 min.

Also issued with audiotape in cassette.

Also issued as one part of a sound filmstrip set with audiotape in cassette, or with 12 in. phonodisc with audible or inaudible signals.

Based on the book by A. Harris Stone, with illustrations by Sheila Heins.

With text booklet.

Summary: A plea for protecting the natural beauty and wonders of the land. The last free bird explains how the land was changed, how the brooks were spoiled, how the clean air was polluted, and how the dense forest was paved as a result of the invasion of man into the world of nature.

1. Natural resources. I. Stone, A. Harris. The last free bird. II. Weston Woods Studio. 372.6

This filmstrip was issued in various formats—singly, and as part of sound filmstrip sets for which the accompanying sound was available both on tape, and on a 12-inch disc with the sound for other titles (see example).

Filmstrip as part of a set:

The Last free bird (Filmstrip) Weston Woods Studio, 1971.

25 fr. color. 35 mm. and phonodisc: 1/3 s. (with audible signals), 12 in., 33 1/3 rpm., 4 min.
Filmstrip 127.

Filmstrip originally issued separately with 7 in. phonodisc or with audiotape in cassette.

Based on the book of the same title by A. Harris Stone, with illustrations by Sheila Heins.

With text booklet.

In box with filmstrips and text entitled Rosie's walk, The Selfish giant, and One Monday morning.

Summary: The last free bird observes how the natural beauty and wonders of the land have been destroyed by man.

1. Natural resources. I. Stone, A. Harris. The last free bird. II. Weston Woods Studio.

372.6

The Beach (Filmstrip) Walt Smith. Released by Bailey Films, 1960.

26 fr. color. 35 mm. and phonodisc: 2 s. (1 s. for manual projector, 1 s. for automatic projector), 7 in., 33 1/3 rpm., 5 min. (Listening, looking, and feeling)

With study guide by Eugene H. White.

Summary: Simulates the sights, sounds, and moods of the beach. Designed to stimulate a child's imagination for creative expression in art and language arts.

1. Beaches. 2. Perceptual learning. I. Smith, Walt. II. Bailey Films. III. Series.

372.6

Simplified entry:

The Beach (Filmstrip) Bailey, 1960.

26 fr. color. and phonodisc. (Listening, looking and feeling)

Study guide.

Simulates sights, sounds and moods of the beach.

1. Beaches. I. Series.

372.6

Dissection of a frog, part 2 (Filmstrip)
Library Filmstrip Center, 1970.

50 fr. color. 35 mm. and phonodisc: 2 s., 12 in.,
33 1/3 rpm., 15 min.
Also issued with tape in cassette: 15 min.,
1 7/8 ips., dual track.

Credits: Producer, Violet Priestley; script,
Cecilia Wiens; graphic arts, C. G. Casey.

Summary: Presents the dissection of body systems
of the frog, including excretory, circulatory,
respiratory, digestive, and skeletal.

1. Frogs--Anatomy. 2. Dissection. I. Library
Filmstrip Center.

597

Folk songs of Africa (Filmstrip) Bowmar Records, 1965.

2 filmstrips (pt. 1, 44 fr.; pt. 2, 35 fr.)
color. 35 mm. and phonodisc: 2 s., 12 in.,
33 1/3 rpm., 35 min.

With teacher's guide.

Credits: Author, Roberta McLaughlin.

Summary: Presents 18 folk songs of Africa sung to
the accompaniment of typical instrumentation, with a
background of pictures and commentary descriptive of
people in the area, their lives and art forms. Includes
the words and music for each song.

1. Folk songs, African. II. Bowmar Records.

784.496

See also entry for Phonodisc.

FLASH CARD

A flash card is a card bearing numbers, words, or pictures designed to be displayed briefly by hand or by mechanical device.

The description of the cards should be sufficient to guide in the utilization of the cards.

A. *Title.* Flash cards are usually issued in sets, with the title of the set being given on the box as well as on the cards and on accompanying guides. Preference is given to the title on the cards if variation occurs.

B. *Physical Description.* The number of cards in the set, color, size, and general characteristics are described.

Letter constancy cards (Flash card) Developmental
Learning Materials [196-?]

238 cards. color. 4 x 5 cm. Primary.

Accompanied by 12 word cards.

Designed to teach the concept that the basic
alphabet remains constant despite change in color,
type, size, upper- or lower-case print.

1. Alphabet. 2. English language--Alphabet.
- I. Developmental Learning Materials.

411

GAME

A game usually consists of equipment designed to be used according to prescribed rules in either physical or mental competition. In describing the game, the intent of the game should be stated. Insofar as is practical, the items of equipment should be identified, and the number of players indicated.

A. *Title.* The title of a game is usually taken from the box in which it is packaged.

B. *Physical Description.* Insofar as possible, the contents should be identified as to kind and number. The dimensions of the container are given if appropriate.

Democracy (Game) Western Pub. Co., 1968.

1 leader's handbook, 5 series of cards, 2 sets of rule sheets, worksheets. Junior high-adult.

Developed by Academic Games Associates at Johns Hopkins University.

Designed to teach social decision-making processes through participation in a series of simulated legislative and community meetings. There are 8 variations of the basic game. For 6-11 players.

1. Democracy. I. Western Publishing Company.
II. Academic Games Associates.

321.8

Treasure hunt (Game) Cadaco-Ellis [196-?]

Alphabet letters, scoring counters, and clue cards in box 13 x 21 x 8 cm.

Instructions on box lid.

Provides awards for quick thinking, finger dexterity, and accurate spelling. For 2-16 players.

1. English language--Spelling. I. Cadaco-Ellis Company.

793.7

GLOBE

A globe is a map, drawn, mounted, or constructed on a sphere to give a more accurate representation of the earth, or to represent the relative positions of heavenly bodies as viewed from the earth. Except for physical description, the cataloging of globes follows the rules for cataloging maps.

A. *Title*. The title of a globe may appear anywhere on the surface of the globe, either scattered or in an inset. In some cases the only title will be on a tag attached by the manufacturer. If no suitable title is found, a title is supplied in brackets by the cataloger.

B. *Physical Description*. The size of a globe is measured by its diameter in centimeters.

Information regarding the material of which a globe is made, the method of support, and other pertinent information is given in a note.

Mounted on metal base.
Printed on transparent plastic.
Wired for internal lighting.

Hydrographic relief globe (Globe) T. N. Hubbard
Scientific Co., 1962.

color. 31 cm.
Scale 1:41,817,600; 1 inch=660 miles. Vertical
exaggeration 40:1.
Without geographic grid.
With illustrated handbook.

Free ball globe of plastic, in plastic cradle, with
north and south halves joined by raised Equator. Land
areas raised to show the mountains, plains, and
valleys. The ocean surface is represented by clear
plastic through which may be seen the continental
shelf, basins, ridges, and trenches that comprise
the ocean floor.

1. Globes. I. Hubbard (T. N.) Scientific Company.
G3171 912

Celestial globe, 12 (Globe) Rand McNally, 1958.

color. 35 mm.

Edited by Oliver J. Lee.

Mounted in full meridian within moveable horizon circle, supported on metal base.

With guide: The Rand McNally starfinder celestial globe, by Carl H. Mapes.

Indicates magnitude of stars; printed in yellow on dark blue, with outlines and names of mythological constellations in lighter blue.

1. Globes, Celestial. I. Rand McNally and Company.

G3160

912

KIT

(Includes programed learning material)

A kit is a collection of different types of material assembled for instructional use in a designated subject area. In programed learning, a sequential presentation of material on a given subject is so designed as to lead the user step-by-step to an understanding of the subject. Even though a kit usually consists of three or more media, a programed learning presentation is to be considered a kit even though it may consist of only one medium.

A filmstrip issued with synchronized sound to form a unit is not considered a kit even though accompanied by a teacher's guide and script. Such a unit, however, may be included as part of a kit containing related materials in other media.

A. *Title.* The title of a kit is taken from the container in which the various materials are packaged. Varying titles which appear conspicuously on different pieces within the kit may be ignored unless the entire kit is likely to be identified by these titles. In such cases, the variant titles may be cited in notes or in the contents. Added entries may be made if desired, but are usually not necessary.

B. *Physical Description.* It is generally unnecessary to specify the physical description of the container or of every individual item within a kit. The number and type of items should be given in a note if the information is readily ascertainable. No order is prescribed. For programed learning material, if applicable, include the number of frames, and the expected completion time, if stated by the publisher.

C. *Notes.* Information should be provided regarding special features pertinent to the use or storage of the material, including the designation of the equipment needed, if any.

For programed learning give the name and model of the teaching machine (if necessary), basic program type (linear, branching, mixed construction), response mode (written, spoken), etc.

Negro history (Kit) Society for Visual Education, 1964.

Book entitled Great Negroes, past and present, by Russell L. Adams.--48 mounted pictures in 2 portfolios.--6 transparencies, with guide.--6 filmstrips (color, 35 mm.) with 6 teacher's guides and 3 phonodiscs (12 in.): Mary McLeod Bethune, 48 fr.; George Washington Carver, 45 fr.; Benjamin Banneker, 44 fr.; Robert Smalls, 43 fr.; Frederick Douglas, 45 fr.; Harriet Tubman, 45 fr.

1. Negroes--Biography. 2. Negroes--History.
- I. Society for Visual Education.

301.451

Reading for understanding (Kit) Science Research Associates, 1958.

400 lesson cards (arranged in 100 steps of reading difficulty, with 4 lessons at each level), 40 answer key booklets, 1 student record book, 1 teacher's handbook, 1 placement test. In box 18 x 25 x 19 cm.

An individualized program of instruction for the improvement of reading for understanding. Developed by Thelma Thurstone for use in 5th grade through high school.

1. Reading (Elementary)--Programed instruction. I. Thurstone, Thelma Guinn. II. Science Research Associates.

LB1573

372.41

You (Kit) Enrich, 1971.

Continuous loop programed lesson cartridge (40 fr., color) Intermediate.

Use with TELOR, a hand-manipulative, nonelectric learning aid.

A multiple-choice program designed to provide instant reinforcement when the learner selects the correct answer. Introduces the basic systems and functions of the human body, including the skeleton, muscles, digestive, circulatory, respiratory and nervous systems.

1. Anatomy--Programed instruction. 2. Physiology--Programed instruction. I. Enrich (Firm).

611

MAP

(Includes relief maps)

A map is a representation of a geographic area, terrestrial or celestial. A three-dimensional map other than a globe is called a relief map.

A. *Title.* The title of a map is taken from any part of the face of the map, preference being given to a title within the border. If there is no title or if the words of the title are scattered so that the order is not obvious, the name of the area covered is used. Titles of insets, if any, as well as description of marginal material, are given in notes.

B. *Physical Description.* The color statement, size of the map, and details regarding the mount are given.

C. *Notes.* Give a statement of the scale of the map. For relief maps, the vertical scale, if known, is given as well as the horizontal scale.

Scale 1 inch to 4 miles.

Scale ca. 1:90,000.

Additional physical description, map projection, cultural features, and other pertinent facts are given in notes.

Merged relief wall map, papier mâché.

Sinusoidal equal area projection.

Place names in German.

Insets: New York City, Buffalo.

Key to place names in margin.

On verso: Street index.

Europe (Map) National Geographic Society, 1969.

color. 74 x 65 cm.

Scale 1:6,488,064.

Chamberlin trimetric projection.

Issued with the National geographic magazine,
v. 123, no. 6, June 1969.

1. Europe--Maps. I. National Geographic Society.

G5700

912.4

South Hadley (Map) Rand McNally, 1969.

color. 9 x 20 cm. on sheet 40 x 60 cm.
Scale 1 inch=4 miles.

Title on outside when folded: New map of South
Hadley and vicinity.
Street index in margins.

1. South Hadley, Mass.--Maps. I. Rand McNally
and Company. II. New map of South Hadley and
vicinity (Map).

912.744

MICROFORM

(Includes microcards and microfilm)

A microform is a reproduction of printed or graphic material greatly reduced in size. Microforms are of two types: microcards are reproductions on opaque material; microfilms (including microfiches, ultra-microfiches, aperture cards, etc.) are reproductions on transparent material.

The entry for microforms follows the general rule of entry for audio-visual material. However, in the case of microreproductions of manuscripts or published works, when it is desirable to keep all issues of one work or one author together, the microreproduction is entered and described according to the rules for cataloging the original work. Information regarding the reproduction is given in a note.

A. *Title.* The title of a microform is taken from the title frame of the film itself, or from the margin of the sheet or card upon which the reproduction appears. If no overall title appears in these positions, the title may be taken from a label or the container. If there are variances in title, these variances are recorded, if significant, and the source of the selected title, if other than the work itself, is given in a note.

B. *Physical Description.* In describing microforms the number, type, and size of items is given.

3 sheets. 9 x 12 cm.

5 aperture cards. 9 x 19 cm.

320 cards. 7 x 13 cm. in box 8 x 13 x 10 cm.

1 reel. 35 mm.

Information regarding the form of the original work together with additional data concerning the reproduction are given in notes.

Microfiche of typescript.

Microprint made by Readex Microprint, 1970.

Index to Sussex parish registers and bishop transcripts
(Microform) W. H. Challen, 1969.

3 sheets. 8 x 13 cm.

Microfiche of typescript.

An index to Parish register typescripts, an 86-volume register of parishes in London, Midlands, and southern counties compiled by W. H. Challen.

1. Church records and registers--England.

I. Challen, W. H. Parish register typescripts.

II. Sussex parish registers and bishop transcripts.

Original edition in microfilm:

Apollo 11's moon landing (Microform) California
Microfilm Co. [1969]

1 reel. 35 mm.

Microfilm of newspaper and magazine coverage of
the flight of Apollo 11, July 1969.

I. Project Apollo.

TL 789.8

629.45

Microfilm version of the original work cataloged under author:

Crowder, Gene Arnold, 1931-

Visual slides and assembly models compared with
conventional methods in teaching industrial arts.
[College Station, Tex.] 1968.

ix, 188p. graphs, figures, tables.

Thesis (Ed.D)--Texas A and M University.

Bibliography: p. 91-93.

Microfilm. Ann Arbor, Mich., University Microfilms.

1 reel. 35 mm.

1. Technical education. 2. Visual aids.
3. Teaching--Aids and devices. I. Title.

371.33

Microfilm version of the original work cataloged under title:

Visual slides and assembly models compared with
conventional methods in teaching industrial arts
(Microform) University Microfilms, 1968.

1 reel. 35 mm.

Microfilm of G. A. Crowder's thesis (Ed.D.) Texas
A and M University, 188 p., 1968.
Includes bibliography.

1. Technical education. 2. Visual aids.
3. Teaching--Aids and devices. I. Crowder, Gene
Arnold, 1931-

371.33

MOCK-UP

A mock-up is an operational representation of a device or process which may be modified for training or analysis to emphasize the particular part or function of the real thing.

A. *Title.* The title for a mock-up may appear on the container, on a tag, on an inconspicuously affixed label, or on guides, accompanying scripts, or instructions for assembling. The most appropriate title is selected, or if no appropriate title is found, a useful title is supplied by the cataloger.

B. *Physical Description.* The description of the work should be sufficient to guide the user in the operation of the device.

When it is not necessary to differentiate between mock-ups and models, the medium designation for models (Model) may be used and rules for cataloging models may be followed.

Eduputer (Mock-up) Programming Sciences Corp., 1970.

console control panel, 73 x 73 x 65 cm. in metal casing.

With 16 taped lectures, course guide (4 v.), student and instructor guides, cassette recorder.

Simulates the operation of the IBM model 2030 console to give hands-on experience in performing computer operator functions.

1. Electronic digital computers. 2. IBM model 2030. I. Programming Sciences Corporation.

685.505

MODEL

A model is a three-dimensional replica of a real thing, produced in the exact size of the original, or on a smaller or larger scale. It may or may not be operational.

A. *Title.* The title for a model may appear on its container, on a tag or label, or on accompanying literature. Often it will have to be supplied by the cataloger.

B. *Physical Description.* In describing a model, the size should be given, as well as the size and type of the container in which it is stored. The scale, if known, is given in a note.

Ear--anatomy of hearing (Model) Ideal School Supply
Co. [196-?]

16 x 32 x 3 cm. in plastic case 17 x 34 x 6 cm.

The parts of the ear are painted to show the
anatomical structure. Four times actual size.

Included are suggested uses based on the process
approach to science education.

1. Ear. I. Ideal School Supply Company.

1.85

Doll house living room furniture (Model) Playskool,
Milton Bradley Co. [196-?]

8 pieces, wood. Pre-school-primary.

Scale 1 inch=1 foot.

Models of sofa, coffee table, arm chair, television
set, 2 end tables, and 2 lamps. Designed to aid in
the development of the child's physical, mental, and
social skills.

1. Furniture. I. Playskool, inc.

645.4

MOTION PICTURE

(Includes reel-to-reel, loop, and cartridge films)

A motion picture is a series of pictures on film, tape, paper, or other medium projected in rapid succession to produce the optical effect of motion.

In recent years, technological developments have made possible the distribution of motion pictures in various forms in addition to standard reel-to-reel 8 mm., 16 mm., and 35 mm. film. These forms include videotapes (see Videotape and Videorecord); loop films which are motion pictures mounted so as to run continuously; and cartridge films, which may be either reel-to-reel or loop, enclosed in a cartridge.

In cataloging motion pictures Anglo-American rules are accepted as standard and should be consulted. The details included in the description of a motion picture depend on local needs, but should be sufficiently complete to reduce to a minimum the necessity for handling the films. The number of added entries and subjects needed will also vary according to local demands.

A. *Title.* The title of a motion picture as it appears on the film itself is preferred over the title in the descriptive literature or on the can, cartridge, or leader, where shortened titles may appear. The title selected for a short, single-concept loop film which is issued in a series depends upon the titles used by the producer. If the series title is distinctive or is the same as that of a longer film which was cut into segments to produce the loops, the series title, followed by the individual titles, may be preferred, especially if the titles of the individual loops are not meaningful without the series title.

Series title: South Asia
Loop title: Handicrafts of Pakistan
Entry: Handicrafts of Pakistan
Series title: Earthworm
Loop title: Reproductive system
Entry: Earthworm: Reproductive system

B. *Physical Description.* The details of physical description include running time in minutes, sound or silent, color or black and white, and the width of the film.

C. *Notes.* Information regarding the type of film (cartridge, loop), sound track (if other than optical), playback equipment required, other versions, original release, etc., is given in notes.

ABC of puppet making, part 1 (Motion picture)
Bailey Films, 1967.

10 min. sd. color. 16 mm.

Revised version of the 1955 motion picture.
With study guide.

Summary: Demonstrates procedures in making and dressing the simplest type of stringless hand puppet, and shows how inexpensive materials such as cardboard, cotton, an old sock, glue, thread, and watercolor paints may be used simply and effectively.

1. Puppets and puppet-plays. I. Bailey Films.

745.8

Teaching the one and the many (Motion picture) National Education Association, TEPS Commission. Made and released by Motion Picture Productions of Texas, 1968.

28 min. sd. color. 16 mm.

Credits: Director and writer, Windy Chapple; photographers, Gary Picle, Richard Kidd.

Summary: Explains how an individualized instruction center works. Examines the rural high school at Hagerman, Idaho, to show how a traditional educational system can adapt to a modern learning center.

1. Individualized instruction. 2. Rural schools--Idaho--Hagerman. I. National Education Association of the United States. Commission on Teacher Education and Professional Standards. II. Motion Picture Productions of Texas, inc.

LB1031

371.39

Simplified cataloging:

Teaching the one and the many (Motion picture) N.E.A., 1968.

28 min. sd. color. 16 mm.

Explains how an individualized instruction center works. Examines the rural high school at Hagerman, Idaho, to show how a traditional educational system can adapt to a modern learning center.

1. Individualized instruction. 2. Rural schools--Idaho--Hagerman.

LB1031

371.39

Loop film:

Paramecium. Part 4: Behavior (Motion picture)
Thorne Films, 1969.

4 min. si. color. super 8 mm. (The Protozoans)

Loop film. Film notes on cartridge case.

Credits: Producer, Bruce J. Russell.

Summary: Shows reaction to obstacles, reaction to harmful chemicals, and aggregation.

1. Paramecium--Behavior. I. Thorne Films.
II. Series.

745.8

PHONODISC

A phonodisc is a circular disc with spiral grooves which cause a stylus to vibrate and produce sound.

A phonodisc is entered under title. For musical works the name of the composer is given in a note and a composer-title added entry is made. For spoken works, the author of the text is given in a note and an author-title added entry is made.

The *Anglo-American Cataloging Rules* for music and for phonotapes and phonorecords should be consulted for guidance in recording information regarding performers, medium of performance, and uniform titles.

In those libraries which prefer to keep the works of each composer or author together, phonodiscs may be entered under the composer or author.

The producer's number should be recorded following the name of the producer.

A. *Title.* The title of a phonodisc is taken from the label on the disc itself. If no title appears on the disc, the title is taken from the slipcase or other reliable source and the source of the title is given in a note.

Title from slipcase.

If there is more than one title on the disc, each work is cataloged separately, and the other titles are given in a note.

On disc with Great baritone arias from Italian operas.

B. *Physical Description.* There are various types and sizes of phonodiscs on which sound is recorded or duplicated. The description should be sufficient to guide the user in the use of playback equipment. The physical description provides information regarding the numbers of sides or discs, the diameter and playing speed, as well as information regarding the type of sound, if stereophonic.

When phonodiscs provide the accompanying sound for filmstrips, slide sets, and other media, the physical description of that media is followed by a description of the phonodisc and its synchronizing signal, if any, and the running time, if available. (See example under Filmstrip.)

Greatest hits: Herb Alpert & the Tijuana Brass
(Phonodisc) A & M Records SP 4245. [1970]

2 s. 12 in. 33 1/3 rpm. stereophonic.

Program notes on slipcase.

Contents: Lonely bull.--Spanish flea.--Getting sentimental over you.--Love potion no. 9.--Never on Sunday.--Mexican shuffle.--Taste of honey.--Tijuana taxi.--South of the border.--America.--Whipped cream.--Zorba the Greek.

1. Dance-orchestra music. I. Alpert, Herb.
II. Tijuana Brass.

785.42

A Thousand years of English pronunciation (Phonodisc)
Lexington LE 7650/55. [1963]

4 s. 12 in. 33 1/3 rpm.

A selection of readings by Helge K keritz.

Descriptive notes on case. Text of portions recorded (15 p.) inserted in case.

Contents: Side 1. Old English.--Side 2. Middle English.--Sides 3-4. Early Modern English.

1. English language--Pronunciation. 2. English literature (Selections: Extracts, etc.)

I. K keritz, Helge, 1902-1964.

PE 1137

421

Macbeth (Phonodisc) RCA Victor LM 6010. [1953]

4 s. 12 in. 33 1/3 rpm.

Biographical notes (8 p.) laid in container.

Recording of Shakespeare's complete play as performed by the Old Vic Company, starring Alec Guinness, Pamela Brown, Andrew Cruickshank, and Robin Bailey; directed by Frank Hauser.

- I. Shakespeare, William, 1564-1616. Macbeth.
II. Old Vic Theatre Company. III. Guinness, Alec.
IV. Brown, Pamela Beatrice, 1924-. V. Cruickshank, Andrew, 1907-. VI. Bailey, Robin.
VII. Hauser, Frank, 1922-.

822.3

Composer entry with uniform title added:

Chopin, Fryderyk Franciszek, 1810-1849.

[Nocturnes, piano. Selections] (Phonodisc)

Nocturnes. Deutsche Grammophon Gesellschaft
SLPEM 136,486. [1966]

2 s. 12 in. 33 1/3 rpm. stereophonic.

Tamás Vásáry, piano.

Program notes by Monika Lichtenfeld in German, English, and French on slipcase.

Contains op. 9, 15, 27, and 32.

1. Piano music. I. Vásáry, Tamás, 1933-.
II. Title.

786.43

Folk songs of Latin America (Phonodisc) Bowmar Records,
1966.

2 s. 12 in. 33 1/3 rpm. 26 min. and 2 filmstrips
entitled Latin American folk songs.

With text and descriptive notes.

Recordings of folk songs of Latin America sung to the
accompaniment of typical instrumentation. Edited by
Roberta McLaughlin.

1. Folk-songs, Latin American. I. Bowmar Records.
- II. Latin American folk songs (Filmstrip).

784.4

(Recording issued with filmstrip with emphasis on the recording.
See also entry for Filmstrip.)

PICTURE

(Includes photographs, post cards,
posters, etc.)

Pictures other than study prints and art prints are usually treated as vertical file material and arranged by subject. Such pictures include postcards, posters, calendar art, advertisements, photographs, etc. If cataloging is necessary, a minimum amount of information will suffice. Added entries are often not necessary.

A. *Title*. Since titles frequently will not appear on the picture, the cataloger should supply a meaningful title.

B. *Physical Description*. The physical description should provide information regarding the number of pictures, if more than one, the type, color, size in centimeters, and the material and size of the mount, if any.

[Cows] (Picture) [1962]

3 photographs. color. 8 x 13 cm. mounted on
cardboard 21 x 26 cm.

Three Jersey cows grazing on rolling pasture
with farmhouse and barn in the background.

1. Cows.

636.2

Sacsahuamán (Picture) Ediciones de Arte Rep., 1966.

postcard. color. 10 x 15 cm.

Two llamas standing by the megalithic fortress of Sacsahuamán, which was constructed of massive limestone blocks during the reign of Pachacutec Inca Yupanqui during the 15th century.

1. Peru--Antiquities. 2. Incas. 3. Llamas.

980.4

An Introduction to the performing arts (Picture)
Learning Corp. of America [1970]

poster. color. 58 x 84 cm.; folded to 21 x 29 cm.

Design by Gilbert Lesser.

Purple dots on red background. Advertisement for a new series of 16 mm. color films: Walter Kerr on theater, Ballet with Edward Villella, Opera with Henry Butler, The symphony sound.

1. Film posters. I. Lesser, Gilbert.

659.13

SLIDE

(Includes microscope and stereoscope slides)

A slide is a photographic image on film, glass or other transparent material designed for projection. A microscope slide is a specialized slide, usually glass, designed for use with a microscope. Stereoscope slides are presented in pairs, and are designed for use with a stereoscope viewer or projector to produce a three-dimensional effect.

Slides are usually available commercially in sets and are cataloged as such. However, if the subject relationship is not evident, or if subject subdivision is desirable, slides may be cataloged individually, or combined differently and treated as several separate smaller sets.

A. *Title.* The title for a set of slides is taken from the container. The same title, or a shortened version of it, may appear on each slide in the set and also on any literature which may accompany the set. Variations in title, if significant, may be noted. Titles of individual slides, if cataloged separately, are taken from the margin of the mount or, if no title appears, from an accompanying inventory or list.

B. *Physical Description.* The number in the set is recorded, together with information regarding color and size of the mount. For slide sets accompanied by sound, include a description of the sound medium. (See Audiotape and Phonodisc.)

Joe Beaver goes west (Slide) U.S. Dept. of
Agriculture, 1949.

25 slides. color. 2 x 2 in.

With lecture notes.

Summary: Shows the experiences of Joe Beaver, a cartoon character, during a trip across the country, and his reactions to good and poor land management.

1. Soil conservation. 2. Agriculture--Economic aspects. I. U.S. Dept. of Agriculture.

631.45

Tooth development (Slide) Carolina Biological
Supply Co. [197-?]

9 microscope slides (glass) 1 x 3 in.

Slide set no. 285.

Sections of fetal pig mandibles show tooth
development in nine successive stages.

1. Swine--Anatomy. I. Carolina Biological
Supply Company.

599.7

Mother Goose rhymes (Slide) GAF Corp. [197-?]

21 stereoscope slides in 3 circular cardboard reels.
9 cm. and phonodisc (attached to reel), 3 in.

View-Master, AVB 410.

Captions on reels.

Contents: 1. Little Miss Muffet. Little Boy Blue.
Peter, Peter, pumpkin-eater.--2. Little Bo-Peep. Three
little kittens. Jack and Jill.--3. Hey, diddle, diddle.
There was a crooked man. Humpty Dumpty sat on a wall.
Mary had a little lamb.

1. Nursery rhymes. I. Mother Goose. II. GAF
Corporation.

398.8

Simplified entry:

Mother Goose rhymes (Slide) GAF Corp. [197-?]

21 stereoscope slides in 3 circular cardboard reels.
9 cm. and phonodisc (attached to reel), 3 in.

View-Master, AVB 410.
Captions on reels.

1. Nursery rhymes. I. Mother Goose.

398.8

SPECIMEN

(Includes realia)

A specimen is a part or sample of a real object or group of objects.

A. *Title.* The title for specimens and other three-dimensional objects of various sorts is taken from the container in which they are stored. If a title is lacking, a descriptive title is supplied by the cataloger.

B. *Physical Description.* The physical description consists of a brief statement giving the number and type of items and a statement describing the container.

Geological collection (Specimen) Ideal School Supply
Co. [1962]

30 rock specimens in cardboard box (30 x 30 x 16 cm.)
with removable plastic cover.

With manual.

Depicts a cross section of the earth's crust with
the rock specimens located in the strata where they
are found.

1. Geology. 2. Rocks. I. Ideal School Supply
Company.

552

STUDY PRINT

A study print is a print with accompanying text, prepared specifically for teaching purposes.

The text may be printed on the verso of the print, in margins, or issued separately. Study prints may be issued singly or in sets.

A. *Title.* The title of a study print may appear on the face of the print, on the verso of the print, or in the margin of the mount. The fullest title is selected. If the study prints are packaged as a set, the title is taken from the container. Any significant variations in title are noted.

B. *Physical Description.* The number of prints, if more than one, is given, as well as information regarding color, size, and mounting.

The location of the accompanying text is given in a note.

When it is not necessary to differentiate between various types of pictures (art prints, posters, study prints, etc.) the medium designation for pictures (Picture) may be used and cataloging rules for pictures may be followed.

Children of Africa (Study print) Society for
Visual Education, 1966.

8 prints. color. 34 x 47 cm. mounted.
Primary-intermediate.

Teaching guide and text on verso of prints.

Scenes from Morocco, Nigeria, Egypt, Ethiopia,
the Masai, Rhodesia, the Kalahari Desert, South
Africa.

1. Africa--Social life and customs.

960.091

TRANSPARENCY

A transparency is a picture of graphic material on film designed to be used with an overhead projector or a light box.

Transparencies may be cataloged separately or in sets. Sets of transparencies are treated the same as sets of slides. The presence of overlays and their number, if significant, is indicated in a note.

A. *Title.* The title of a transparency is taken from the transparency, from its mount, or from the folder in which it is stored. The title for a set of transparencies may be taken from the container. If no title is given, a title is supplied in brackets.

B. *Physical Description.* The number of the transparencies, if more than one, is given, as well as information regarding color and size of the transparent surface. Pertinent information regarding the container and the mount, if any, is included.

For transparency sets accompanied by sound, include a description of the sound medium. (See Audiotape and Phonodisc.)

History of the United States (Transparency) Robert J. Brady Co., 1965. Released by Popular Science Pub. Co., Audio-Visual Division.

54 transparencies. color. 25 x 30 cm. in carrying case.

With overlays.

Contents: Unit 1. Early explorers.--Unit 2. Colonial life.--Unit 3. War with England.--Unit 4. A new government.--Unit 5. Westward expansion.--Unit 6. How we traveled.--Units 7-8. Civil War.--Unit 9. Communications.--Unit 10. Farming.--Unit 11. Industrial growth.--Unit 12. New Americans.

1. U.S.--History. I. Robert J. Brady Company.
973

VIDEORECORD

(Includes videorecording on film,
videodiscs, magnetic discs, etc.)

Technological developments have made possible the recording of audio and video signals on materials other than videotape for playback through television receivers.

In an electronic videorecording, the signals are recorded on film; on a videodisc, the signals are recorded on a magnetic disc.

1. **Videorecording on Film.** Rules for cataloging motion pictures should be followed insofar as they are applicable. (See Motion Picture.)

A. *Physical Description.* The details of physical description include the number and width of reels, running time, sound or silent, black & white or color, and the width of the film.

B. *Notes.* Information regarding the material on which the signals are recorded and the playback equipment required is given in notes.

2. **Videorecording on a Disc.** Rules for cataloging videotape should be followed insofar as they are applicable. (See Videotape.)

A. *Physical Description.* The number of discs, diameter in inches, running time, sound or silent, color statement, and playing speed is given.

B. *Notes.* Information regarding the material on which signals are recorded and the playback equipment required is given in notes.

Videorecording on film:

Mirror of America (Videorecording) U. S. National
Archives, 1970.

1 reel (7 in.) 36 min. sd. b&w. 8.75 min.
Electronic videorecording of the 1964 motion
picture.

Footage taken from the Ford Film Collection in the
National Archives.

Summary: A reflection of the American way of life
from 1914-1921, presenting a cross-section view of
people and progress and picturing the daily activities
activities, dress, and habits of people as they lived
fifty years ago. Includes views of Presidents Wilson
and Harding, Thomas Edison, and Henry Ford.

1. U.S.--Social life and customs. I. U.S.
National Archives.

917.3

VIDEOTAPE

(Includes reel-to-reel and cartridge)

A videotape is a magnetic tape upon which both the audio and video signals of a television production are recorded.

Rules for cataloging motion pictures are followed. The details of physical description include the number of reels and their diameter, or number and dimensions of cassettes, the running time in minutes, sound or silent, color or black and white, and the width of the tape in inches.

Playback equipment is specified in a note.

Teaching for tomorrow (Videotape) KETC-TV, 1970.

1 reel (7 in.) 29 min. sd. b&w. 2 in.

Ampex VR-6000.

With teacher's guide.

Credits: Director, M. L. Wilson; host, Jack Schweitzer.

Summary: Introduces various methods for increasing class participation in the teaching-learning process in adult religious education.

1. Religious education of adults. I. KETC
(Television station) St. Louis.

BV 1550

268.434

APPENDIX

TYPE OF MEDIUM	ITEMS: TYPE, NUMBER	LENGTH	COLOR	**SIZE	**PLAYBACK SPEED	AUDIO ACCOMPANIMENT	OTHER CHARACTERISTICS
Art print	number in set		color or b&w	height x width to next high- est centimeter		medium and its physical description	mount, frame
Audiotape	number of reels, cas- settes, car- tridges	running time		reel diameter — 3, 5, 7 inches	inches per second: 15/16, 1 7/8, 3.75, 7.5, 15		number of tracks, sides, stereo- phonic sound
Chart	number in set		color or b&w	height x width to next high- est centimeter			mount, frame
Data file (machine- readable)	number of records			reel diameter in inches			number of tracks, capacity, format equipment required
*Diorama	number of items		color or b&w	height x width x depth in centimeters			
Electronic video recording	number of reels	running time	color or b&w	reel diameter in inches, width of film in milli- meters		sound, silent	
Filmstrip	number of frames		color or b&w	width of film		medium and its physical description	
Flash card	number in set		color or b&w	height x width to next high- est centimeter			
Game	number of items			size of container in centimeters			
Globe			color	diameter in centimeters			type of mount
*Kit	number of items, type			size of container in centimeters			
Map	number in set		color	height x width to next high- est centimeter			mount
Microform	type, number of			height x width to next high- est centimeter			size of container

Mock-up	type	in millimeters				container
		overall dimensions in centimeters				
Model		overall dimension in centimeters				container
Motion picture	loop, cartridge	running time	color or b&w	width of film in millimeters — 8, 16, 35	sound, silent	
Phonodisc	number of discs, sides			diameter of disc in inches	rev. per min. — 16, 33 1/3, 45, 78	stereophonic sound
Picture	number and type of items		color or b&w	height x width to next highest centimeter		mount
Slide	number in set		color or b&w	height x width of mount in inches		medium and its physical description
Specimen	number and type of items					container
Study print	number in set		color or b&w	height x width to next highest centimeter		mount
Transparency	number in set		color or b&w	height x width to next highest centimeter		container, mount
Videorecord	number and size of reels or discs	running time	color or b&w	diameter of disc in inches, width of film in millimeters	rev. per min.	playback equipment
Videotape	number of reels or cartridges	running time	color or b&w	reel diameter in inches, width of tape — 2, 1, 3/4, 1/2, 1/4 inches, dimensions of cartridge		playback equipment

* A separate statement of physical description is unnecessary. Physical characteristics indicated are given in descriptive notes.
 ** Specifications given are not intended to be all-inclusive.

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